

## AMUSEMENTS.

Aside from the visit of DeWolf Hopper and his company of comic opera singers and comedians, who presented the "Charlatan" Monday and Tuesday evenings, there has been nothing particularly brilliant at the local theaters during the week just closed and there is little promise for the week opening today. With the exception of the coming of Godowsky, the pianist, to Boyd's on Wednesday evening, which, by the way, promises to be one of the musical events of the season, the theater will be dark during the entire week. At the Orpheum an event of little out of the ordinary is promised for the engagement of Papinta, the myriad dancer, who has caused more talk in the east than did Louis Fuller when she first introduced skirt and fire dancing some years ago.

In "The Charlatan" Charles Klein, the author of the book, has simply dramatized Hopper as his "Demetrius," the fake magician, which is a protean character made up of essential bits from all of the impersonations he has given in the past. Those who expected anything uncommonly new in the character Mr. Hopper plays were certainly disappointed, as Demetrius is the twin brother of El Capitan and other heroes and frauds in comic opera, to whom he has given life and color. He is the same Hopper and does about the same things in the same way as always. Mr. Klein has given him enough work in the new opera to keep him on his feet almost constantly, and that is the people are given Hopper from the first to the last of the performance. He never fails, however, to get an almost uncountable number of laughs out of his auditors. While Hopper gives plenty of laughs, it must be said that in his new work Mr. Klein has not studied very deeply to set the jewel of constancy. He has avoided even playfully the sequence of events that lead to contrasts that might be humorous. It is really the same old book written, as many of the most humorous comedies came in as after-thoughts. But they came and that is all that was necessary. The lyrics are very good, as is well seen by the following, which is submitted as one of the choicest gems:

I'm known as the Jonah's hoodoo,  
And the hoodoo's Jonah, too,  
I makes no difference what you do,  
I can read you through and through  
By the power of my hoodoo.  
I can make an Englishman  
Stand out as a witless  
I can make a Frenchman  
And the hoodoo's Jonah, too,  
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Refrain:  
I'm the kingpin of esoteric science,  
The crackjack of sorcery;  
Would-be rivals I treat with mute defiance,  
I'm the pebble folks come to see.

As to the music of "The Charlatan" it is less bombastic and pretentious and perhaps more satisfying in its harmonic construction than in some of Sousa's higher operettas, but, while it is more meritorious in the musicianly sense, it is not so taking in the matter of popular appeal and time. In other words, Sousa is inclined to cast aside the uniform of the handmaster and the toga of the composer in his dealing with the orchestra and his devices for the singers. The overture of "The Charlatan" is made up of some very striking melodies skillfully interwoven and the music of simply serving as an introduction makes a moving light overture for orchestral use. Among the other musical numbers that deserve mention is a melody which is quite suggestive of a strain of "Marius." It is called "The Song of the Sea" and is the following words:

Love's the pleasure, love's the pain,  
Love's the sorrow, love's the gain,  
Love's the sun, love's the rain;  
Love is everything.

In the last line the poet simply outdid himself by including all of the possibilities of the subject and might easily have done so with the first three had not the composer needed them.

The topical song which is based on the fable of the frog and the stick is one of the gems of the piece musically with its quaint chorus of frogs croaking in the bass and a fugue-like arrangement of instruments and voices in the accompaniment to the air. The "Bridal Song," in which Miss Bergen and Mr. Boyd sing, is another gem. "The Charlatan" score, sized up as a whole and compared with that of Sousa's former efforts, "El Capitan" and the "Bride-Elect," is richer in melody and in orchestration, with more real and artistic meaning than either, but it is not nearly so catchy nor singable. Still it is Sousa and Sousa is only another way of saying March.

Of the people supporting Hopper, some of them merit praise while others deserve anything but that. Alice Judson is cute and pretty, but does not sing nearly as well as she did last season. Nella Bergen's voice is acceptable, but she seems to spend the most of her time that she is on the stage in finding a place to put her hands, fixing her hair or doing something of this kind, seemingly to avoid giving her lack of beauty of which she is reputed to have so much. Little Alfred Kline, the comedian, who, one of the eastern critics says, wandered away long ago from some ill-fated band, is an excellent foil for the elongated Hopper. He was unusually good in the role of the east who won favor over Edmund Stanley, Mark Price and Adine Bouvier. The chorus could not be called a particularly beautiful or shapely one, but it exhibited the chief requisites—voice and perfect drilling.

When Julia Marlowe was in Omaha last fall a hint was given of her intention to bring out a new play. She has done it. The name is "Colinette," and it was produced recently in Boston. It is said that in this play Miss Marlowe displays many resources with which she has not hitherto been credited. In this new part she wins by alluring charms, brilliant physical beauty, comely action and by a perpetual appeal to the sympathy of the audience for an aging woman in an embarrassing situation. In a scant empire gown, in a morning dress, in a court train and full dress, in elaborate deahabille, in the absurd street costume and big muff of the early century, and lastly in her husband's uniform, she is said to be at every turn graceful and ingenious. As "Colinette" she is a Parisienne—now grave, now gay, though often gay than grave; now seeming to sacrifice the man she loves to caprice, now willing to die for the same man.

Henry Guy Carleton adapted the play from the French of G. Lenotre and Gabriel Martin. "Colinette" is the wife of a young man of royalist family who has allied himself with the empire. She was the daughter of a banker before her marriage.

When the play was first produced, her husband's family is re-established in fitting style, she is compelled to endure annoying reminders of the difference between her origin and that of the man she has married. When it is learned, however, that Louis XVIII has written a ballad to "Colinette," she changes, and, coincidentally, the king's mistress is in disfavor, the banker's daughter becomes a person of importance. The plot is on the model of Mme. Sans Gene and Pamela, both of which Sardou wrote for Rejane. It was produced at the Paris Odon in October last and made an instantaneous success.

Nobody believes the marvelous stories told by the typewriter mechanics concerning the player people whose horns they are hired to blow, but the typewriter goes on just the same. For instance, this in a Boston paper: "A court gown that cost \$1,200 is an item in the costume of 'Colinette,' Julia Marlowe's new play." Miss Marlowe's court gown is undoubtedly a gorgeous thing, but nobody will believe she paid any such sum, or even half the amount for it. Here's another, printed in Philadelphia: "That stocking cap and jersey worn by Viola Allen in the prologue of 'The Christian' was knit for her by an old woman 80 years of age to Douglas, Isle of Man, when she visited Hall Caine at Gretna castle last summer."

One of the features of the Paris exposition of 1900 will be a department devoted to devices connected with the theater. These will be arranged under five classes, as follows: First, methods for availing and dealing with fires in theaters; second, scenery, including cloths, gauzes, colors, brushes, palettes, electric lighting, screens and apparatus for the imitation of flames, smoke, specters and phosphorescence; third, machinery, such as windlasses, cordage, ropes, cars and traps; fourth, costumes, comprising stuffs, armor, jewelry, shoes, wigs, false limbs, "make-up" and face paints; fifth, properties, including the method of producing the phenomena of nature (thunder, hail, wind, snow and rain) and articles for the stage made from cardboard, furniture, etc.

Here is a Stuart Robson story printed recently by a St. Louis paper. As to its truthfulness, this paper cannot vouch, but it is funny enough to reprint. One night Miss Lida McMillan and Mr. Robson were standing in the wings awaiting their respective cues. Clutched firmly in the star's teeth was the fragment of a fragrant Havana. His turn came, but there was no convenient seat in sight whereon the precious bit could be laid. Carrying it on the stage was impossible, for the play was "The Comedy of Errors," and there is no record to show that either of the Dromios smoked. In despair the comedian turned to his neighbor and squeaked, "Hold it!" She laughingly assented, but a moment later was astonished to note an expression of surprise on his face and to observe that he was walking in her direction. Certain that she had missed her cue, Miss McMillan became possessed of the idea that Mr. Robson had come to apprise her of her lapse of the Havana. She was justifying to rush on, trusting to the fact that she was right, when the star stopped, and she heard in a stage whisper the familiar hiss:

"Say, Miss McMillan, it's going out—puff up!"

Coming Events.

Papinta, the myriad dancer, makes her first appearance in Omaha this afternoon at the Orpheum-Orpheum. She is described as the most effective of electrical and fire dancers and certainly has earned a wide reputation in the realm of vaudeville. The light and color effects, the technique of the dances, the form and make-up of her abundant caper, are said to be her own ideas. She has made some of her dances, thus "The Paradox," "The Lily," "The Dance de Fire," or "Fire Dance," "The Dance du Diable," "The Butterfly" and by other titles equally picturesque. To properly produce the dances a very elaborate outfit is required. While Papinta is presumed to be the chief attraction this week, the bill contains names that have attained note elsewhere. "Baby Lund," whom a number of enthusiastic critics have styled the greatest child artist of the stage today, will doubtless prove quite a favorite with her singing, dancing and pretty professional ways. John T. Tierney will appear as an Irish monologist. Fido and Lemon are musical artists, vocalists and comedians and the Brothers Keeley promise a positive novelty in the acrobatic line. Robetta and Doretto do a Chinese act and their antics in an optimum joint form one of the queerest and most laughable acts to be seen in vaudeville. The Harpers do a Blackville act and are said to be burlesque the characters.

At Boyd's theater on Wednesday night of this week Leopold Godowsky, the renowned pianist, will give a recital program which, for versatility, technique, interpretation, education and interest, could not be surpassed. A great many subscribers have already been secured and many requests are coming through the mail from outside places. Those who like the romantic in music will have ample opportunity to be satisfied, and those who desire the classic will have it in abundance. The program is a theme of Handel. The program is of wonderful construction. Seats on sale at the box office Monday morning.

A live new musical farce comedy, bearing the title of "The Rough Mr. Ryder," will be given soon at Boyd's theater by local amateurs, who were so successful in "A Night in Bohemia," for the benefit of the Associated Charities. "The Rough Mr. Ryder" is full of good songs, dances and specialties. Tommy Getz, who put on the Elks' benefit, will have charge of the production.

The coming of "Ian MacLaren," Rev. John Watson, D. D., will be one of the greatest lecture events of the season. The author of "Beside the Bonnie Brier Bush" will give readings from this and others of his best known works. Crowded houses have greeted him everywhere in America and his appearance here at the Boyd March 22 will be no exception.

Plays and Players.

New York has thirty-seven theaters. Mme. Bernhardt has played "La Tosca" 875 times.

Ten years ago Eugene Cowles was cashier of a Chicago bank.

George Ayman contemplates returning to the stage next season.

Miss Olive May will be a member of Daniel Frohman's company next season.

Ellen Terry's granddaughter, Rosemary Craig, has just made her debut on the stage.

John Price will go to London in May. He may appear there in a new play next year.

Augustus Thomas is at work upon a new play, "Arizona," which will be produced in June in Chicago.

Julia Arthur is said to be seeking a New York opening to appear as Juliet during the present season.

Now comes the statement that Richard Mansfield is absorbed in making an operatic version of "Cyrano."

Marie Tempest is to star in "The Green Carnation." Her new husband will be a member of the company.

Henry Miller will take a stock company to San Francisco this summer to produce all he plays of his repertoire.

The title of Israel Zangwill's dramatization of "The Children of the Ghetto" will be, it is said, "The Jew Boy."

Marie Burroughs, who is now Stuart Robson's leading lady, intends to star next season in a new play by W. A. Tremayne.

Henry Miller and Ted Brown have decided to resume starring next season. They will be seen in a new musical comedy by two well-known authors.

Viola Allen is said to have determined not to appear in New York all next season, but she will appear the following season there in a play yet unborn.

E. H. Southern received \$50 a week when Sardin wrote for Rejane. It was produced at the Paris Odon in October last and made an instantaneous success.

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presented in October at Buffalo, where Miss Netherole will open her next season.

Pelix Mansfield has adapted Daniel Danforth's play, "The Children of the Ghetto," for production in England. Mr. Mansfield is brother to Richard of that ilk.

The Lydia Thompson benefit which is soon to be given in London will be under the patronage of Sir Henry Irving, Beerholm Tree, Charles Wyndham, John Hare and a number of other leading managers.

Mrs. Leslie Carter will leave the Orpheum in April, take a vacation in Europe, making a tour with Zaza of the principal American cities next year, and go to London with the same play. The play made in London, "The Great Ruby," on a tour in America next season, beginning in September. Simultaneously, Ada Rehan will appear in the annual melodrama at Drury Lane theater, in London.

Clay Clement closed his season at St. Louis last Saturday, and with Mrs. Clement will start for Europe next week. It is said that the object of Mr. Clement's trip is to make arrangements for his appearance in his plays in England.

Henry Arthur Jones' new play, "Carnegie Salub," has been put in rehearsal by Beerholm Tree and will be produced next month. The play deals with life in India at the present time. Mrs. James Brown Potter will play the leading female role.

The musical directorship of the Greater America Exposition has been given to Thomas J. Kelly.

Old people say that there is no wine like the old wine, that good wine improves with age, and that the same is true of the human voice. This is noticeable on last Thursday night when Mr. Wilkins was heard in the tenor parts of the "Crucifixion." Walter Wilkins has sung in most of the best musical productions in Omaha, and the consummate art, which always marks his delivery of a sustained role, is a source of pleasure to the listener, that is, if the listener has true discernment. The quality of the voice grows more and more mellow, and there is no lack of power. His interpretations are not only intelligent, but intellectual.

A very interesting program was given at the First Baptist church for the benefit of the music fund on Thursday evening last.

The choir, Miss Hutchins, Mrs. Sunderland, Mr. Sunderland and Mr. Cheney were the vocalists. Mr. Cook played a violin solo, accompanied by Mr. Lansberg, and readings were presented by Miss Edith Spencer.

The friends of Bicknell Young, formerly director of the Apollo club of Omaha, will no doubt turn out in full force to greet him on Tuesday evening next at the Congregational church. In addition to many classic songs, and British and Irish folk songs, and some compositions by Mme. Young and by Roy Smith, formerly of Fremont, and well known to Omaha musical people.

The Zastrow and Vahl Concert company of Omaha is contemplating a tour of the Pacific coast.

The efforts which have been made during the last few weeks in the parish of St. Philomena's will find their culmination in the concert which will be given tonight at the cathedral, Ninth and Harney streets. The following program speaks for itself, and should insure a good audience:

Tableau.  
Scene—The same night, an hour later.  
Place—The same.

Mrs. N.—Now, my dear, everyone is clamoring to hear you sing? You will favor us, won't you?

Miss Edith Sharp—Yes, indeed, Mrs. Nebraska, what shall it be?

Mrs. N.—Oh, anything at all, my dear. Your taste is perfect, you know.

Miss E. S.—I will try the "waltz song" from Romeo and Juliet. I think it is lovely. I have studied it for several weeks. (Sings herself at piano and begins. Conversation beginning at same time and growing in earnestness.)

Miss Lohbeck—What a bore this classic stuff is! Why doesn't she sing the cute song Alice Nelson sings in the "Fortune Teller?"

Miss Ruby Privote—What is she trying to do? Heavens, I wish she'd stop! Mr. Valiant Stairs—She can't sing, don't you know. Let's ask her to try that new thing called "You'll Wear Diamond if You'll Follow Me."

Mrs. Hushley Tawker—Dear me, I can't understand why these young singers do not keep up with the times. Dear me, this nonsensical rubbish is spoiling our children. Did you ever hear my daughter Silence sing "Who Slashed That Turkey?" It is perfectly charming. If I say so, and you know she has slashed a rag time step at the Orphan theater which is just too cunning for anything.

Mr. Johnson—Yes, indeed, Mrs. Tawker, I think she is a really clever girl. You know she made a awfully clever remark to me last night at the dinner dance. She had been waiting for quite a while and was tired, and instead of the usual formal way of expressing her wish to rest, she said to me, "Mr. Johnson, if you do me a favor?" And when I said "certainly," she merely said "turn me loose."

(Prolonged laughter in which those in the vicinity join, the hilarity reaching its height just as Miss Ruby ends her song.)

Chorus—(Of all the foregoing dramatic personae): "Splendid! Divine! Just too lovely! What a glorious voice! Isn't she a dream! Exquisite! Won't you please sing 'The Warmest Baby in the Bunch'?"

(Exit Miss Edith Sharp, discouraged and broken hearted.)

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Lies—wafers—punch a la probit.

Beethoven, Mozart, Gounod, Mendelssohn and Wagner turned their pictures to the wall and wept copiously.

There is hope for those who, not knowing the influence of good music, would like to know the difference between "All things come to me, and I am glad of it," and let him be anathema.

The night of Wednesday, March 22, will witness a fine audience at Boyd's theater to hear the great Godowsky play. Of the modern pianists it would be hard to find one that outranks Leopold Godowsky and his program, which is made up of the greatest masterpieces and some excellent compositions of his own, is worthy to attract the attention of all musical people, be they artists, teachers, pupils or musical listeners.

The leading people in the social realm have already secured seats by subscription before the regular sale, which opens tomorrow, and the interest in the concert is so great that the maestro will be greeted by a magnificent assemblage.

Mrs. Cotton has had a very busy week, publicly speaking, which began with a "Robinson" evening at the Orpheum on Monday. An audience, assembled by invitation, crowded the rooms and the adjoining hall and the evening was not to be remembered. Lack of space alone prevents the enumeration of each participant's work and it suffices to say that the entire program was a delightful one, artistically carried out, and one which reflected much credit on its originator and director.

Trinity cathedral was the next scene of Mrs. Cotton's operations, when for the first time Dr. Sir John Stainer's "Crucifixion" was sung in Omaha. The regular soloists of the cathedral sustained the principal parts with decided musical strength and the choir work was admirable. This work will be repeated on Palm Sunday evening and on Good Friday and should not on any account be overlooked by those interested in good music.

Joseph Gahn should certainly feel elated over the reception accorded him on the occasion of his recital last week. The concert which he extended notice in The Bee's columns, but a word about it here, not only on Mr. Gahn's account, but to emphasize the fact that Charles Higgins made a most agreeable impression by his violin playing, which he gained greatly in maturity, and to which his friend and teacher, Hans Albert, paid a decided compliment during the last week when conversing with a local critic.

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The regular recital will be given at 8:30 this afternoon at the First Methodist church, when Mr. Kelly will take up the second part of the story of Lohengrin. Mrs. Kelly will sing a solo, and the Madrigal quartet will be heard in "The Soft Southern breeze," from Barnby's Rebekah. Several recital numbers will be played on the organ.

Hans Albert is to be heard in a recital on the night of April 4, and to that end he is preparing many compositions which have already been heard by Omaha audiences. Mr. Albert does not often appear in recital programs locally, and this event will be looked forward to with more than ordinary pleasure.

The Madrigal quartet had charge of all the Masonic music during the last week of the America Exposition has been given to Thomas J. Kelly.

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